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In the Dresden Gallery there are two pictures by Albert Durer, one of "The Bearing of the Cross," in black and white, and a small portrait, dated 1521.

The Gallery of Cassel contains four portraits by this master.

There are several of his secondary productions in the Museums of Frankfort, of Cologne, of Carlsruhe, of Gotha, and of Darmstadt.

The northern capitals of Europe boast the possession of several paintings by Albert Durer. The catalogue of the Imperial Museum of St. Petersburg mentions five; that of the Stockholm Gallery, three; and that of Copenhagen, four; but there is great reason to doubt the truth of their pretensions.

There are enumerated in the official catalogue of the Museum at Madrid, eight productions of Albert Durer, but they are either of little importance or doubtful authenticity.

In the museum at Havre we lately saw a fine "Holy Family," attributed to Albert Durer. Its pedigree, however, was not authenticated.

In the Gallery at Florence may be seen, among other works of this master, "The Adoration of the Magi"—very remarkable; the busts of "The Apostles St. Philip and St. James," painted, in water-colours, in 1516; also the portrait of the artist's father, dated 1490, and that of Albert Durer himself, painted in 1498. These two portraits came from the gallery of Charles I., King of England, upon the dispersion of that monarch's effects by the parliament of the Commonwealth in 1659.

Albert Durer is always seen to disadvantage in the galleries of amateurs; for the compositions they contain are unimportant, and generally limited to portraits and studies of heads, the greater part in black and white.

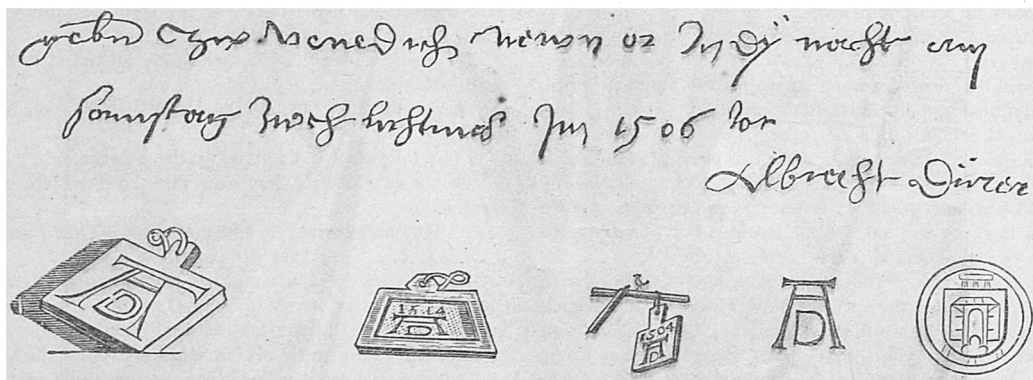
It appears that very few of Albert Durer's works have found their way to public auction.

We have alluded above to the two portraits, now in the Florence Gallery, which formerly belonged to the collection of Charles I. They produced together only £100.

In later years (August, 1850), at the sale of the collection of William II., King of the Netherlands, we have seen that a picture by Albert Durer, representing "St. Hubert," realised, including the expense of the sale, about £350 sterling.

A few words will suffice, in this place, to mark the appreciation in which Albert Durer is held, both as a painter and an engraver. "If," says Vasari, "this diligent, industrious, and *universal* man had been a native of Tuscany, and if he could have studied, as we have done, in Rome, he would certainly have been the best painter in our country, as he was the most celebrated that Germany ever possessed." Hear, too, what Dr. Franz Kugler, one of the most accomplished art-critics of modern times, says of this German contemporary of Raffaele:—"In Durer the style of art existing in his day attained its most peculiar and its highest perfection. Rich and inexhaustible, he became the representative of German art at this period. He was gifted with a power of conception which traces nature through all her finest shades; and, above all, he had an earnest and truthful feeling for his art, united to a capacity for the severest study. His drawing is full of life and character, his colouring has a peculiar brilliancy and beauty; and if, in spite of the shortcomings inevitable to the state of education and public taste in his days, the greater number of his works make a deep impression on the mind and feelings of the spectators, it is a strong proof of the peculiar greatness of his abilities as an artist." Again, in reference to Durer's skill as an engraver—"If we do not discover," says Bryan, "in his works the boldness and freedom so desirable in historical designs, we find in them everything that can be wished for in subjects more minute and more finished. Born in the infancy of the art, he carried engraving to a perfection which, even in this day, is seldom surpassed."

Beneath is a specimen of the hand-writing of this celebrated artist, his signature and seal, together with several of the more common of the monograms which he affixed to his works.



PUNISHMENT OF TORRIGIANO, THE SCULPTOR.

PETER TORRIGIANO, the celebrated Florentine sculptor, who executed the fine monument of Henry VII. in Westminster Abbey, was once engaged upon a statue of the Infant Jesus for the Duke d'Arcos. The price was not fixed, but the purchaser, who was very rich, had promised to pay for it according to its merit. Torrigiano made it a *chef-d'œuvre*; the grandee himself enthusiastically admired it: he was at a loss for words to express his approbation of it, and on the following day sent his servants with enormous bags of money. At the sight of them the artist thought himself amply recompensed; but on opening the bags he found—thirty ducats in copper. Justly incensed, he seized his hammer, broke the statue, and drove away the servants with their bags, bidding them tell their master what they had just seen. The duke was ashamed of his conduct; but it is impossible to make the great blush without arousing their vengeance. He immediately went to the Inquisitor, accused the artist of having done violence to the Infant Jesus, and pretended to be horrified at so frightful

an outrage. In vain did Torrigiano contend, that one who creates has a right to destroy his own productions; justice pleaded in vain for him, with fanaticism for his judge. The ill-fated man was condemned, and starved himself to death to avoid a worse punishment.

VAN HUYSUM'S SECRET.

THE setting sun was glittering on the windows of a small house in the suburbs of Amsterdam. In a balcony opening upon a parterre sown with anemones, tulips, roses, and may-flowers, stood a man whose pale and haggard features, bent figure, and white and scanty hair, but too clearly indicated the rapid approach of old age and decrepitude.

It was Van Huysum, the celebrated flower painter, whose pictures, treasured in all the collections of Spain, Switzerland, Holland, and Belgium, are distinguished from all others by a softness and freshness of which he alone seemed to possess the secret.